

Piano • Vocal • Guitar

# THE "WEIRD AL" YANKOVIC ANTHOLOGY



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# THE "WEIRD AL" YANKOVIC ANTHOLOGY



Piano/Vocal Arrangements by John Nicholas

All Photography courtesy of Al

Introduction adopted from Dr. Demento's liner notes in  
"Weird Al" Yankovic's Permanent Record boxed set.

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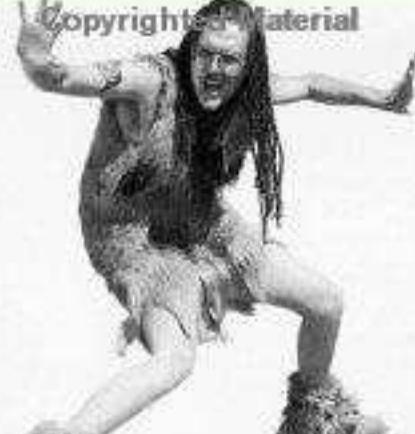
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# Harvey The Wonder Hamster

Words and Music by  
B Al Yankovic

## **March tempo (in 2)**

N.C.



*Oh!*      Har - vey,

E                    F#                    B                    F#

Fretboard Diagram	Fingerings
	E: x x x x x x F#:
	E: x x x x x x F#:
	E: x x x x x x F#:
	E: x x x x x x F#:

**Har - - vey,**      **Har - vey** the Won - der Ham - ster.      **He** does - n't bite and

Guitar chords and lyrics for 'Hamster Wheel':

B C# 4fr. F# B E

he does-n't squeal. He just runs a-round on his ham - ster wheel. Har - vey, Har - vey,

A musical score for a guitar and voice. The top staff shows a guitar in F# major with a capo on the 2nd fret, indicated by an 'F#' above the tuning dots. The bottom staff shows a vocal line with lyrics: "Har - ey— the Won - der Ham - ster." The vocal line includes a melodic line with eighth and sixteenth notes, and a harmonic line with sustained notes and grace notes. The lyrics are aligned with the vocal line. The score is set against a white background with black lines for the staff and dots for the tuning.

# Jurassic Park

(Parody of "MacArthur Park" by Jimmy Webb)

Words and Music by Jimmy Webb  
New lyrics by Al Yankovic

Moderately

Dm

N.C.

(♩=♩) (♩=♩)

I re-call the time— they found those  
I can-not ap-prove— of this at—

F/C

E♭/B♭

fos - sil - ized mos - qui - tos, and be - fore long— they were clon - ing D N  
trac - tion— 'cause get - tin' dis - em - bow - eled— al - ways makes me kind - a

Gm  
3fr.

B♭/F

N.C.

A.  
mad.

A.  
mad.

Dm



A Now huge I'm be - ing chased - by some i - rate -  
ty - ran - no - saur - us ate our law -

F/C



E♭/B♭



ve - loc - i - rap - tor. Well, be - lieve me, this has been one lous - y -  
yer. Well, I sup - pose that proves - they're real - ly not all -

Gm



3fr.

B♭/F



day.  
bad. }

A♭



4fr.

B♭/A♭



C



Ju - ras - sic Park is fright - 'ning in the dark -

Cmaj7



Gm7/C



all the di - no - saurs - are run - ning - wild. —

Fmaj7

G/F

{ Some - one shut the fence - off — in the rain. — I ad -  
Some - one let T. Rex - out — of his pen. — I'm a -

C/E

Dm7

mit it's kind - a ee - rie, but this proves my cha - os theo - ry. And I  
fraid those things - 'll harm - me, 'cause they sure don't act like Bar - ney. And they

C/E

Fmaj7

don't think I'll be com - ing back - a - gain. } Oh, no. —  
think that I'm their din - ner, not - their friend. }

E♭



1.

Cm



4

2.

Cm



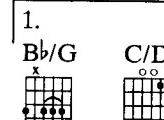
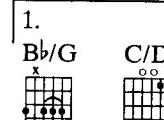
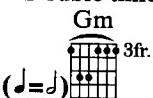
N.C.

3

N.C.

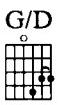
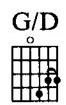
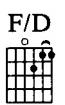
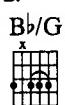
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Double time

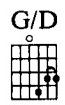
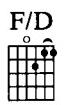
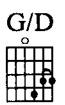
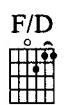


f

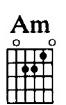
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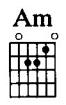
Sheet music for piano and guitar. Treble and bass staves. Key signature: B♭ major (two flats). Time signature: 2/4. Chords: B♭/G, C/A, F/D, G/D, F/D, G/D.



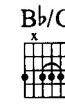
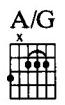
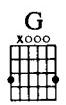
Sheet music for piano and guitar. Treble and bass staves. Key signature: B♭ major (two flats). Time signature: 2/4. Chords: F/D, G/D, F/D, G/D, B♭/E♭.



Sheet music for piano and guitar. Treble and bass staves. Key signature: B♭ major (two flats). Time signature: 2/4. Chords: Am, B♭/E♭, B♭maj7.



Sheet music for piano and guitar. Treble and bass staves. Key signature: B♭ major (two flats). Time signature: 2/4. Chords: Am, B♭/E♭.



Sheet music for piano and guitar. Treble and bass staves. Key signature: B♭ major (two flats). Time signature: 2/4. Chords: F, G, A/G, B♭/G, C/D.

G                    A/G                    B $\flat$ /G                    C/A                    E $\flat$ /B $\flat$                     B $\flat$

E $\flat$  sus4/B $\flat$                     E $\flat$ /B $\flat$                     G/B                    G7/B                    G7 $\flat$ 9                    G7/B

N.C.

**Tempo I**



Ju - ras - sic Park is fright - 'ning in the dark.,



— all the di - no - saurs— are run - ning wild.



What a crum - my week - end this has been.— Well, this



sure ain't no E - tick - et. Think I'll tell 'em where to stick.. it, 'cause I'm

Bm7b5



B♭m



nev - er com - ing back this way a - gain. Oh,

N.C.

no.\_\_\_\_ Oh,\_\_\_\_

A♭  
4fr.

Fm

G♭

no.\_\_\_\_\_

B♭sus4

B♭

B♭sus4

B♭sus2

B♭

rit.

# You Don't Love Me Anymore

Words and Music by  
Al Yankovic

Moderately

Sheet music for the first section of the song. It shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The vocal line starts with a piano dynamic (mf). Chord boxes above the staff indicate D, Em7sus4, G/B, and Asus4. The lyrics for this section are: "We've been to - geth - er for so ver - y long, but I knew that we were hav - ing prob - lems when you You slammed my face down on the bar be - cue grill. Now my".

Sheet music for the second section of the song. It shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The vocal line continues from the previous section. Chord boxes above the staff indicate D, Em7sus4, G, and D.

Sheet music for the third section of the song. It shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The vocal line continues from the previous section. Chord boxes above the staff indicate D and F#m. The lyrics for this section are: "We've been to - geth - er for so ver - y long, but I knew that we were hav - ing prob - lems when you You slammed my face down on the bar be - cue grill. Now my".

\*Recorded a half step lower

Am

Em7

now things are chang - ing, oh, I \_\_\_\_\_ won - der what's wrong? \_\_\_\_\_  
 put those pi - ra nhas in my \_\_\_\_\_ bath - tub a - gain. \_\_\_\_\_  
 scars are all heal - ing but my \_\_\_\_\_ heart nev - er will. \_\_\_\_\_

8

A

Asus4

A

Seems you don't want me a - round. \_\_\_\_\_  
 You're still the light of my life. \_\_\_\_\_  
 You set my house on fire. \_\_\_\_\_

The  
Oh  
You

Em7

A

Asus4

A

pas - sion is gone— and the flame's— died down.— I guess— I  
 dar - lin', I'm beg - gin', won't you put down that knife?— You know— I  
 pulled out my chest— hairs with an old pair of pli - ers. Oh,— you



F#m



lost a lit - tle bit of self - es - teen \_\_\_\_\_  
e - ven think it's kind - a \_\_\_\_\_ cute the way \_\_\_\_\_  
think I'm ug - ly and you say I'm cheap. \_\_\_\_\_  
that you  
You



Em7

time that you made it with the whole hock - ey team. \_\_\_\_\_  
poi - son my cof - fee just a lit - tle each day. \_\_\_\_\_  
shaved off my eye - brows while I was a - sleep. \_\_\_\_\_  
I still re -

A

A**sus4**

A

mem - You used to think I was nice. \_\_\_\_\_ Now you  
ber the way - that you laughed -  
You drilled a hole in my head, \_\_\_\_\_ then you

Em7

A

Asus4

A

tell all your friends— that I'm the  
dumped me in a drain - age ditch and

An - ti - christ.\_\_\_\_\_  
el - e - va - tor shaft.\_\_\_\_\_  
left me for dead.\_\_\_\_\_  
Oh, if you

Oh, you  
Oh, you

C

G/B

don't why did you dis - con - nect— the brakes on my car?\_\_\_\_\_  
know mind me ask - in', what's this poi - son - ous co - bra  
this real - ly is - n't\_\_\_\_\_  
like\_\_\_\_\_  
you at all.\_\_\_\_\_  
That  
You

D

A

kind of thing is hard to ig - nore.  
do - ing in my un - der - wear drawer?  
nev - er act - ed this way be - fore.

Got a  
Some - times  
I  
Hon - ey,



fun - ny      feel - ing

get to  
some - thing

think -  
tells -

you don't  
you don't  
you don't

love\_\_\_\_ me an - y - more.  
love\_\_\_\_ me an - y - more.  
love\_\_\_\_ me an - y - more

think - ing  
tells - me

1.2.



tells - me  
you don't

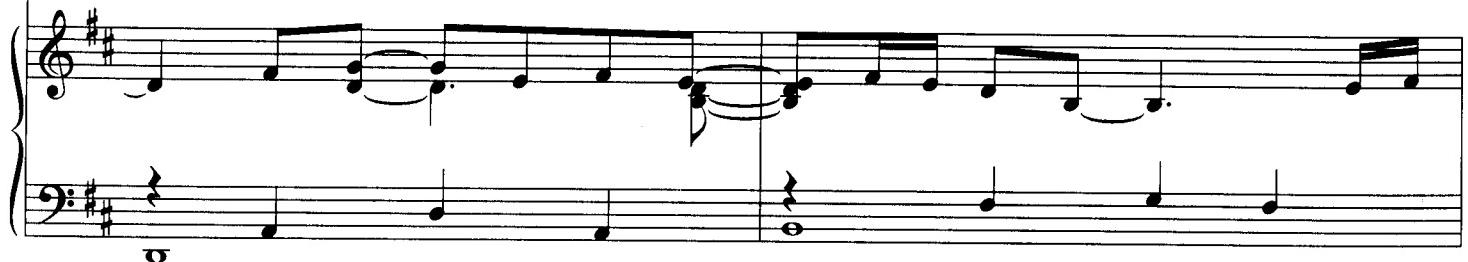


you don't  
you don't

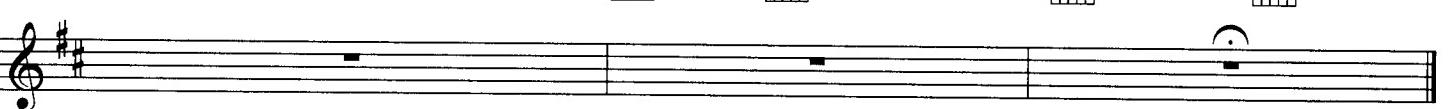
3.



Oh, \_\_\_\_\_ no, \_\_\_\_\_ no. Got a



fun - ny feel - ing you don't love me an - y - more.



rit.

# Frank's 2000'' TV

Words and Music by  
Al Yankovic

**Moderately fast**

Guitar → D  
(capo 1st fret)



Piano → E♭

G  
xoo  
A♭

Em  
ooo  
Fm

Asus4  
B♭sus4

A  
B♭

D  
E♭

G  
xoo  
A♭

Em  
Fm

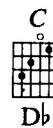
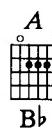
C  
D♭

A  
B♭

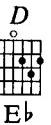
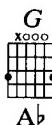
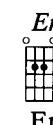
D  
E♭

A**b**

Fm

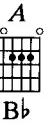
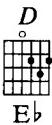
D**b**B**b**

woods and it tow - ers o - ver ev - 'ry - one.

E**b**A**b**

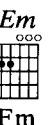
Fm

I still re - mem - ber when that de - liv - 'ry truck -

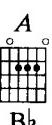
B**b**E**b**A**b**

— came down our block.

What a luck - y guy; — I hear -



Fm

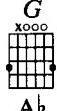
B**b**

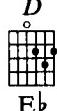
Cm

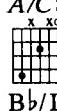
— he got the last —

one in stock. —

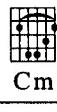
And the neigh -

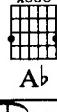
  
**G**  
 xooo  
 A $\flat$

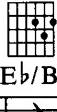
  
**D**  
 o  
 E $\flat$

  
**A/C $\sharp$**   
 xo  
 B $\flat$ /D

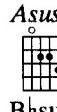
bors are just green.  
 (And the neigh - bors, and the neigh - bors. They — say,  
 They — say)...

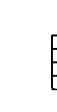
  
**Bm**  
 xoo  
 Cm

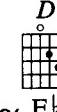
  
**G**  
 xooo  
 A $\flat$

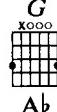
  
**D/A**  
 oo  
 E $\flat$ /B $\flat$

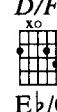
"That's the big - gest screen— we're ev - er seen!"-

  
**Asus4**  
 B $\flat$ sus4

  
**A**  
 o  
 B $\flat$

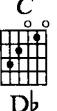
  
**D**  
 o  
 E $\flat$

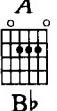
  
**G**  
 xooo  
 A $\flat$

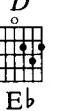
  
**D/F $\sharp$**   
 xo  
 E $\flat$ /G

It's Frank's (Frank's two two thou - sand inch sand, T - V.—

  
**Em**  
 oooo  
 Fm

  
**C**  
 o  
 D $\flat$

  
**A**  
 o  
 B $\flat$

  
**D**  
 o  
 E $\flat$

Frank's two thou - sand inch T - V.) Ev - 'ry  
 (Ev - 'ry

G                      D/F#                      Em                      C                      A  
  
 Ab                      E/G                      Fm                      Db                      Bb

bod - y    come\_ and\_ see\_ Frank's two thou - sand inch\_ T - V.)  
 bod        y,        and    see    Frank's    two    thou    sand    inch    T    V.)

D                      G                      D/F#                      Em                      C  
  
 Eb                      Ab                      E/G                      Fm                      Db

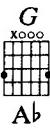
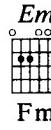
Frank's two thou - sand inch\_ T - V.)  
 (Frank's    two    thou    sand,    Frank's    two

A                      D                      G  
  
 Bb                      E/G                      Ab

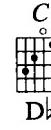
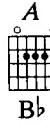
To Coda                      thou - sand inch\_ T - V.)  
 thou    sand    inch    T    V.)

Em                      G                      D  
  
 Fm                      Ab                      Eb

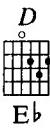
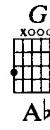
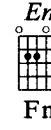
There's Frank's re - mote\_

A**b**

Fm

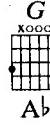
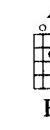
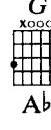
D**b**B**b**

— con - trol; — you can look,— but don't touch it, please.—

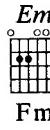
E**b**A**b**

Fm

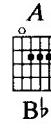
'Cause Frank's the one— in charge— and he— de - cides— what ev -

A**b**B**b**E**b**A**b**

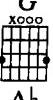
—ry - bod - y sees.— The pic - ture's crys - tal clear— and ev -

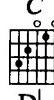


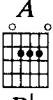
Fm

D**b**B**b**E**b**

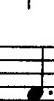
ry - thing— is mag - ni - fied.— Rob - ert— De Ni -

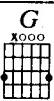

  
 G  
 xooo  
 A<sub>b</sub>

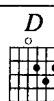

  
 C  
 ooo  
 D<sub>b</sub>


  
 A  
 ooo  
 B<sub>b</sub>

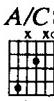
(Rob - ert De Ni - ro's) mole— has got to be ten— feet wide..  
 (Ev - 'ry - bod - y in— the town— bod - y, ev - 'ry - bod - y)


  
 Bm  
 Cm

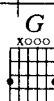

  
 G  
 xooo  
 A<sub>b</sub>


  
 D  
 o  
 E<sub>b</sub>

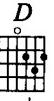
— Ev - 'ry - bod - y in— the town— (Ev - 'ry - bod - y, ev - 'ry - bod - y)

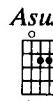

  
 A/C<sup>#</sup>  
 B<sub>b</sub>/D

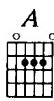

  
 Bm  
 Cm


  
 G  
 xooo  
 A<sub>b</sub>

— y in— the town.)— can hear— those nine - ty thou - sand watts—

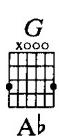

  
 D  
 E<sub>b</sub>


  
 Asus<sup>4</sup>  
 B<sub>b</sub>sus<sup>4</sup>

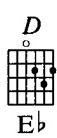

  
 A  
 B<sub>b</sub>


  
 Bm  
 Cm

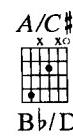
— of Dol - by sound.— And I'm might-



Ab



E♭



B♭/D

y proud to say  
(And I'm might - y, yes, I'm might - y proud to say.)

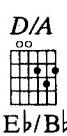


Cm

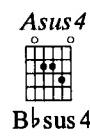


Ab

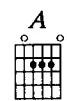
now I can watch "The Simp - sons" — from



E♭/B♭



B♭sus4



B♭

D.S. al Coda

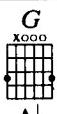


thir - ty blocks a - way — on

Coda



E♭

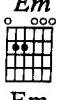
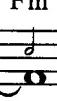


Ab

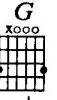


E♭/G

Ev - 'ry - bod - y come — and — see.  
(Ev - 'ry - bod - y come — and — see.)

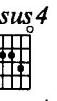
Em                    C                    A                    Bm  
  
 Fm                    D<sub>b</sub>                    B<sub>b</sub>                    Cm  


Frank's two thous - and inch T - V.) I'm gon - na get

G                    Asus4                    A                    Asus4                    A  
  
 Ab                    Bbsus4                    Bb                    Bbsus4                    Bb

— one of my own real soon. It's like

Bm                    G                    D/A  
  
 Cm                    Ab                    E<sub>b</sub>/B<sub>b</sub>  
 hav - ing a drive - in mov - ie in your own

Asus4                    A                    D/F<sup>#</sup>  
  
 Bbsus4                    Bb                    E<sub>b</sub>/G

liv - ing room. Oh. Hey, now. (Oh,

8

G/D  
A♭/E♭

D  
E♭

Hey, —— now, na, na, na, now. Hey,  
oh,

C  
D♭

G/D  
A♭/E♭

now.  
oh.) Hey, —— now, na, na, now.

D  
E♭

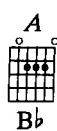
G  
A♭

D  
E♭

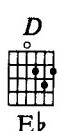
Em  
Fm

C  
D♭

Frank's two thou - sand inch— T - V.— (Frank's two



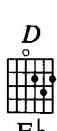
B♭



E♭



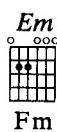
A♭



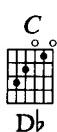
E♭

thou - sand inch T - V.) Ev - 'ry - bod - y come\_ and\_ see\_

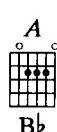
F



Fm



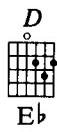
D♭



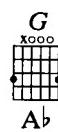
B♭

(Frank's two You won't thou be sand lieve inch it. T - V.)

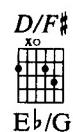
F



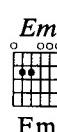
E♭



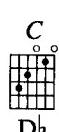
A♭



E♭/G



Fm

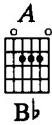
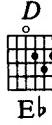
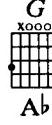
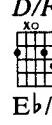


D♭

Frank's two thou - sand inch T - V.

(Frank's two thou - sand, Frank's two

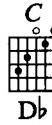
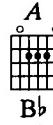
F

B<sub>b</sub>E<sub>b</sub>A<sub>b</sub>E<sub>b</sub>/G

thou - sand inch T - V.) Ev - 'ry bod - y come - and see -



Fm

D<sub>b</sub>B<sub>b</sub>

Frank's

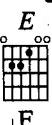
two

thou - sand

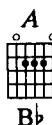
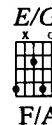
Hey! inch

T

V.)



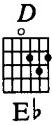
F

B<sub>b</sub>

F/A



Gm

E<sub>b</sub>

Frank's

two

thou - sand

inch

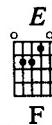
T

Frank's

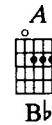
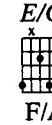
two



C



F

B<sub>b</sub>

F/A

thou - sand inch

Got

a

two year

war

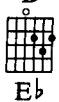
ran

ty

T - V.)



Gm



E♭



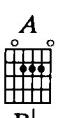
C

F  
Frank's  
(Frank's)two  
two

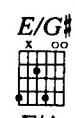
on parts— and la - bor.

A  
B♭  
F/AF♯m  
GmD  
E♭B  
Cthou - sand inch— T — V.—  
thou - sand, Frank's two thous - and inch— T - V.)

F



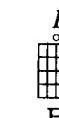
B♭



F/A



Gm



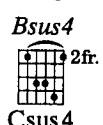
E♭

Frank's

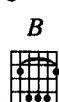
two

thou - sand inch—

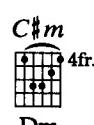
T - V.—



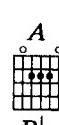
Csus4



C



Dm



B♭



F

# Since You've Been Gone

Words and Music by  
Al Yankovic

Moderately fast

The musical score consists of three staves: Lead Vocal (treble clef), Bkgd. Vocals (treble clef), and Bass Vocal (bass clef). The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The score includes lyrics and corresponding guitar chords (A, C#7, D) above the staff.

**Lead Vocal:**

- Chord A: Since you've been gone,— well, I feel— like I've— been—
- Chord C#7: Since you been gone.
- Chord D: chewing on— tin— foil.— Since you've been gone,— it's like I've
- Chord A: Chew - ing on, on tin— foil.— Since you been gone..
- Chord C#7: daoop da-oon ba de dn on tin— foil.— Baowmp da-oo ba de dn
- Chord D: got a great— big mouth - ful of cod liv - er oil.— Oh well, I'm
- Chord C#7: Mouth - ful cod liv - er oil.—
- Chord D: nairoop ba da doom ba di dn daoop da - oom ba de dn cod liv - er oil.—

**Bkgd. Vocals:**

- Chord A: Since you've been gone,— well, I feel— like I've— been—
- Chord C#7: Since you been gone.
- Chord D: chewing on— tin— foil.— Since you've been gone,— it's like I've
- Chord A: Chew - ing on, on tin— foil.— Since you been gone..
- Chord C#7: daoop da-oon ba de dn on tin— foil.— Baowmp da-oo ba de dn
- Chord D: got a great— big mouth - ful of cod liv - er oil.— Oh well, I'm
- Chord C#7: Mouth - ful cod liv - er oil.—
- Chord D: nairoop ba da doom ba di dn daoop da - oom ba de dn cod liv - er oil.—

**Bass Vocal:**

- Chord A: Since you've been gone,— well, I feel— like I've— been—
- Chord C#7: Since you been gone.
- Chord D: chewing on— tin— foil.— Since you've been gone,— it's like I've
- Chord A: Chew - ing on, on tin— foil.— Since you been gone..
- Chord C#7: daoop da-oon ba de dn on tin— foil.— Baowmp da-oo ba de dn
- Chord D: got a great— big mouth - ful of cod liv - er oil.— Oh well, I'm
- Chord C#7: Mouth - ful cod liv - er oil.—
- Chord D: nairoop ba da doom ba di dn daoop da - oom ba de dn cod liv - er oil.—

  
 4fr.  
  


feel - in' like — I stuck — my hand — in - side a blend-er and turned it on —  
**8** **8** **#8**  
 Ah. Ooh.

Daow baoom— ba de bu daoo ba da doom da de dn now ba da daoo ba da


— You know, I've been in a butt- load of pain — since you've been gone..  
 —  
 Been in a butt- load of pain.

do bi di yi bow. — Been in a butt- load of pain. — Yeah.



— I could - n't feel an - y

Well, since you been gone. Since you been gone. — Bop bop  
 Daoop, well, since you been gone. Since you been gone. — Bop bop ba

E

worse if you dropped—a two-ton bowl-ing ball—on my toes.

bop bop bop bop bop. Since you been gone.—

daoom ba do do ba da bome bop ba daoom. Since you been gone.—

E

I could-n't hurt an - y more if you shoved—a red-hot cac-tus up—my—nose.

— Bop bop bop bop. Cac-tus up—my—nose.

— Bop bop ba daoom ba deb a red hot cac-tus up—my—nose.—

Since you've been gone,—

— Yap yap di bi dao bop bop doo ba doom da pa down ba pa dim bu pa down ba pa.

A                      C#7                      D

— well, it feels— like I'm— get - ting tet - 'nus shots— ev - 'ry day.—

Since you been gone. Tet - a - nus

Dowmp da - oo ba de dn nairoop baown— ba de dn daoop ba - oo da de dn



Since you've been gone, — it's like I've got an ice cream head-  
 shots ev 'ry day. — Since you been gone.  
 shots ev 'ry day. — Baoom da - oo ba de dn deoo ba da doom ba de dn  
 D A

ache that won't go a - way. — Ev - er since — the day — you left —  
 Ice cream head-ache won't go a - way. — Ah.  
 dow hey - oom ba de dn won't go a - way. — Bown daoom— ba da dn  
 C#7 F#m Em D F

— me, I've been so mis - 'ra - ble, my dear. — I feel —  
 Ooh.  
 naoop bi di doom da da ta now ba doh ba da do bi di yi bow. —

**Slower**  
 A E A

al-most as bad as I did — when you were still here.  
 Al-most as bad as I did, — you were still here. — (Ooh wee ooh.)  
 Al-most as bad as I did, — you were still here.

# One More Minute

Words and Music by  
Al Yankovic

Moderately slow, in 4



The sheet music consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '12'). The middle staff is for the guitar, with a bass clef and a common time signature. The bottom staff is also for the guitar, with a bass clef and a common time signature. Chords are indicated above the staves: F, G, Am, F in the first section; C, G, C, G in the second section; and C, G, C in the third section. The lyrics "Well, I heard \_\_\_\_\_ that you're" appear in the second section, followed by "leav - in.", "(leav - in)", "Gon - na leave me\_\_\_\_ far be - hind\_\_\_\_", "(so far be -", and "leav - in". The music includes various note values like eighth and sixteenth notes, and rests. The vocal part has dynamic markings like 'mf'.

E oo  
 Am oo  
 D7 oo

'cause you found a— brand new lov - er; you de - cid - ed— that I'm not— your  
 hind, do wop)

G xooo F o ooo Em o ooo Dm o o C o o  
 G xooo C o o Dm7 o ooo C/E o o

kind. So I pulled (I pulled your name out of my Ro - lo - dex, and I  
 name out)

F oo C o o E o oo

tore— all your pic - tures— in two.— And I burned down— the malt shop— where—

Am o o D7 o Dm o G xooo

we used— to go,— just be - cause it— re-minds me— of you. That's

F G C F G  
 right, (that's right) you ain't gon-na see me cry - in'. I'm glad (I'm glad) that you found some - bod - y

C F G Am F  
 new, - 'cause I'd rath - er — spend e - ter - ni - ty — eat - ing shards of — brok - en glass than —

C G C G  
 spend — one more min - ute with you. I guess I might seem — kind - a

C G C  
 bit - ter. You got me — feel - ing down — in the dumps. — 'Cause I'm

strand-ed all a-lone in the gas sta-tion of love, and I have to use the self-serv-ice  
 pumps. Oh, so hon-ey, let me help you with that suit-case. You  
 ain't gon-na break my heart in two, 'cause I'd rath-er get a hun-dred thou-sand  
 (you ain't)  
 pa-per cuts on my face than spend one more min-ute with you.



I'd rath - er rip out— my in - tes - tines— with a fork than



watch you— go - ing out with— oth - er men.—



I'd rath - er— slam my fin - get— in a door a -



N.C.

gain and a - gain and a - gain and a - gain and a - gain. (Spoken:) Aw, can't you see what I'm tryin' to say, darlin'? I'd

na - ked rath - er have my blood      sucked out by leech - es,  
 on a huge pile of thumb-tacks,  
 or stick shove an my

ice nos - pick trils - un - der a to - nail - to - geth - er with - Kra - zy or Glue. two.  
 I'd rather be Glued.



# Good Old Days

Words and Music by  
Al Yankovic

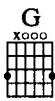
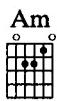
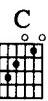
Moderately fast

The sheet music consists of two staves of musical notation. The top staff is in treble clef and 4/4 time, with a dynamic of *mf*. The bottom staff is in bass clef and 4/4 time. Above the staves are six guitar chord diagrams: C, F, G, Dm, F, and G. The lyrics are written below the notes, corresponding to the chords. The chords are: C, F, G, Dm, C, F/G, G, C, G, F, C, Am, F, G, C, G, F.

Oh, some-times — I think — back to when I was young-er; life—  
re - mem - ber good old Mis - ter Fend - er, who

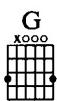
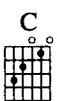
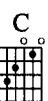
— was so much sim - pler then. ran the cor - ner gro - cer - y store.

Dad would be up at dawn; he'd be wa -  
Oh, he'd stroll down the aisle with a big

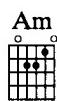
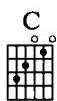
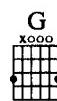
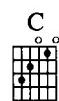


ter - in' the lawn, — or may - be go - in' fish - in' a - gain. —  
— friend - ly smile, — and he'd say "how-dy" when you walked in the door. —

Oh, and Mom -  
Al - ways treat -



— would be fix - in' up some - thin' in the kitch-en, fresh bis - cuits or hot ap - ple pie.  
ed me nice, — gave me kind - ly ad - vice. I don't know why I set fire to his place.  
— her to a chair and I shaved off all her hair and I left her in the des - ert all a -



— And I'd spend all day long in the base - ment, tor - tur - ing rats  
Oh, I'll nev - er for - get the day I bashed in his head. Well, you  
alone. Well, some-times in my dreams. I can still hear the screams. Oh, I

— with a hack - saw, and pull - ing the wings off of flies.  
 should have seen the look on his face. Lem - me tell ya now... I tell ya...

C G F C F C G

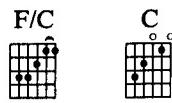
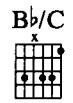
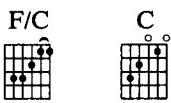
Those were the good old days. Those were the good old days.

B♭ F C Am To Coda

The years go by, but the mem - o - ry stays. And

1. F G B♭/C F/C F 2. G B♭/C

those were the good old days. I can still— those were the good old days.



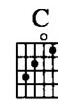
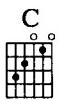
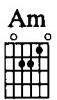
1.



2.



Do you re-mem-ber— sweet— Mi-chèle?— She was my high school— ro-mance.— She was

*D.S. al Coda*

fun to talk to, and nice— to smell,— so I took her to the home-com-ing dance.— Then I tied—

**Coda**

F G C G

those were the good— old— days. Let me tell ya, bud - dy... Those were the

F C F C G B♭

good old days. Those were the good— old— days. The

F C Am B♭ F G B♭/C

years go by,— but the mem - o - ry stays. And those were the good— old— days.

F/C B♭/C F/C B♭/C F/G C

This musical score consists of six staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes three guitar tabs above the staff: F, G (with 'xooo' markings), and C. The lyrics 'those were the good— old— days.' are written below the notes. The second staff continues with a treble clef and common time, featuring two guitar tabs: F and C. The lyrics 'Let me tell ya, bud - dy...' follow. The third staff begins with a bass clef and common time, showing a bass line and two guitar tabs: F and C. The fourth staff has a treble clef and common time, with three guitar tabs: F, C, and G (with 'xooo' markings). The lyrics 'Those were the' are at the end. The fifth staff uses a bass clef and common time, showing a bass line and three guitar tabs: F, C, and G. The lyrics 'good old days.' are at the end. The sixth staff has a treble clef and common time, with four guitar tabs: F, C, Am, and B♭. The lyrics 'Those were the good— old— days.' are at the end. The seventh staff continues with a treble clef and common time, showing a bass line and four guitar tabs: F, C, Am, and B♭. The lyrics 'years go by,— but the mem - o - ry stays.' are at the end. The eighth staff has a bass clef and common time, showing a bass line and four guitar tabs: F, C, Am, and B♭. The lyrics 'And those were the good— old— days.' are at the end. The ninth staff has a treble clef and common time, showing a bass line and four guitar tabs: F/C, B♭/C, F/C, and B♭/C. The tenth staff continues with a treble clef and common time, showing a bass line and four guitar tabs: F/C, B♭/C, F/G, and C. The score concludes with a final bass line and a series of rests.

# Headline News

(Parody of "Mmm Mmm Mmm Mmm" by Crash Test Dummies)

Words and Music by Brad Roberts  
New lyrics by Al Yankovic

Moderately

Guitar → F♯m7  
(capo 1st fret)

C♯m7  
4fr.

F♯m7

C♯m7  
4fr.

Piano → Gm7

Dm7

Gm7

Dm7

A musical score for two instruments. The top staff is for the piano, starting with a dynamic of *mf*. It features chords Gm7, Dm7, Gm7, and Dm7. The bottom staff is for the guitar, which is capoed at the first fret. It shows chords F♯m7, C♯m7, F♯m7, and C♯m7. The music is in 4/4 time with a key signature of one flat.

Gsus2  
x o  
A♭sus2

Asus4  
o  
B♭sus4

Gsus2  
x o  
A♭sus2

Asus4  
o  
B♭sus4

A musical score for two instruments. The top staff is for the piano, featuring chords Gsus2, A♭sus2, Gsus2, and A♭sus2. The bottom staff is for the guitar, showing chords Asus4, B♭sus4, Asus4, and B♭sus4. The music continues in 4/4 time with a key signature of one flat.

Bm  
x o  
Cm

Asus4  
o  
B♭sus4

D  
o  
E♭

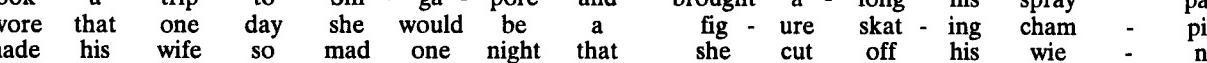
D/F♯  
x o  
E♭/G

Once  
Once  
then

there was this kid  
there was this girl  
there was this guy  
who who who

A musical score for two instruments. The top staff is for the piano, featuring chords Bm, Cm, D, and D/F♯. The bottom staff is for the guitar, showing chords Asus4, B♭sus4, E♭, and E♭/G. The music is in 4/4 time with a key signature of one flat. The lyrics "Once Once then" are followed by "there was this kid", "there was this girl", "there was this guy", and "who who who".

took a trip to Sin - ga - pore and brought a long his spray paint. And  
 swore that one day she would be a fig - ure skat - ing cham - pion. And  
 made his wife so mad one night that she cut off his wie - ner. And

 **G**  
 **A♭**

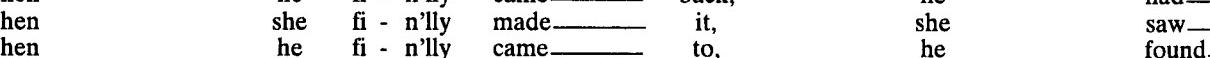
 **Asus4**  
 **B♭sus4**

 **D**  
 **E♭**

 **A**  
 **B♭**

 **D**  
 **E♭**

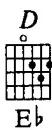

 Treble clef staff with lyrics and chords. The lyrics are: "when he fi - n'ly came back, he had \_\_\_\_\_ when she fi - n'ly made it, she saw \_\_\_\_\_ when he fi - n'ly came to, he found \_\_\_\_\_". Chords are indicated above the staff: G, A♭, Asus4, B♭sus4, D, E♭, A, B♭, D, E♭.


 Bass clef staff with a brace below it, indicating it is part of the same musical section as the treble clef staff.


  
 E♭                      B♭                      C♭

cane marks all o - ver his bot - tom.  
 some oth - er girl who was bet - ter.  
 that Mis - ter Hap - py was miss - ing.

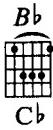
He said that it was  
 And so she hir - ed  
 He could - n't quite ex



D



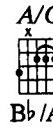
E♭



B♭



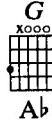
C♭



A/G



B♭/A♭



G



A♭

from some plain guy it. when to the club had war - den al - ways just

den whacked her in just so knee been.

hard. cap. there. }

1.

F♯m7



Gm7

C♯m7



Dm7

F♯m7



Gm7

C♯m7



Dm7

Gsus2



Ab sus2

Asus4



Bb sus4

Gsus2



Ab sus2

Asus4



Bb sus4

Mmm mmm mmm mmm, mmm mmm mmm mmm.

To Coda

2.

Gsus2



Ab sus2

Asus4



Bb sus4

F♯m7



Gm7

C♯m7



Dm7

F♯m7



Gm7

C♯m7



Dm7

Gsus2



Ab sus2

Asus4



Bb sus4

Mmm mmm mmm mmm, mmm mmm mmm mmm.

Gsus2      Asus4      Em      D      A  
 A<sup>x</sup>      B<sup>o</sup>      Fm      E<sup>o</sup>      B<sup>o</sup>

They got paid for their sound— bites

Em      D      A      Gsus2  
 Fm      E<sup>o</sup>      B<sup>o</sup>      A<sup>x</sup>

D.S. (take 2nd ending) al Coda

and sold their T-V mov - ie— rights. And

**Coda**

Gsus2      Asus4      Em      D      A  
 A<sup>x</sup>      B<sup>o</sup>      Fm      E<sup>o</sup>      B<sup>o</sup>

Ah,

Em      D      A      A/G      D  
 Fm      E<sup>o</sup>      B<sup>o</sup>      B<sup>x</sup>/A<sup>o</sup>      E<sup>o</sup>

Repeat and fade

ah.

# The Biggest Ball Of Twine In Minnesota

Words and Music by  
Al Yankovic

Moderately

Well, I had two weeks of va-ca-tion time com-ing af-ter work-in' all year down at Big Roy's Heat-ing and

Plumb-ing. So one night when my fam - 'ly and I were gath-ered

'round the din-ner ta - ble, I said, "Kids, if you could go

an - y - where in this great big world, now, where'd you like to go to?" They said,

"Dad, we wan-na see the big - gest ball of twine in Min - ne - so -

ta." They picked the big - gest ball of twine in Min - ne - so - ta.

So, the ver - y next day we load - ed up the car with po -

ta - to skins and pick-led wie - ners, cross - word puz - zles, Spi - der-man com - ics and

B♭ E♭ E♭9

ma-ma's home - made rhu-barb pie.— Pulled out of the drive - way and the neigh-

A♭ A♭m E♭ B♭

bors, they all waved good - bye.— And so be-gan— our three-day jour-ney.

E♭ A♭

We picked up a guy— hold - in' a sign— that said, "Twine Ball or Bust."— He

E♭ B♭ E♭

smelled real bad, and he said his name— was Ber - nie.

D♭ E♭

I put in— a Slim Whit - man tape, my wife put on— a brand - new hair net.

D♭ E♭

Kids were in— the back— seat jump - in' up and down,— yell - in' "Are we there— yet?" And

A♭ Fm E♭ Cm

all of us— were joined— to - geth - er in one com-mon thought,— as we

B♭ E♭

rolled down the long and wind-ing in-ter-state— in our fif - ty-three De So - to. We're gon-na see the

D♭ A♭ E♭

big - gest ball of twine— in Min - ne - so - ta. We're head - in' for the

big-est ball of twine— in Min - ne - so - ta. Oh, we  
 could- n't wait— to get— there, so we drove— straight through for three— whole days and nights.—  
 — Of course, we stopped— for more pick-led wie-ners now and then.— The  
 scen - er - y— was just so pret-ty. Boy, I wish— the kids could 've seen it, but you  
 can't see out of the side— of the car— be- cause the win-dows are com-plete - ly cov - ered with the  
 de - cals from all the plac - es where we've al - read - y been,— like  
 El - vis - a - ra - ma, the Tup- per-ware Mu - se - um, the Boll Wee-vil Mon-u-ment, and Cran- ber - ry World, the  
 Shuf - fle-board Hall of Fame, Poo-dle Dog— Rock, and the Mec - ca of Al - bi - no Squirrels. We've been to  
 ghost towns,- theme\_ parks, wax mu - se-ums, and a place where you can drive—through the mid -le of a tree. Seen

A♭ E♭ F B♭

al - li - ga - tor farms— and ta - ran - tu - la ranch - es, but there's still one thing we've got - ta see. Well, we

E♭ A♭

crossed the state line a - bout six thir - ty-nine, and we saw the sign— that said, "Twine Ball Ex - it

E♭

fif - ty miles."— Oh, the kids were so hap - py, they start- ed sing-ing "Nine - ty - nine

A♭ E♭

Bot-tles of Beer— on the Wall"— for the twen - ty - sev - enth time that day. So we

A♭ D♭ A♭

pulled off the road— at the Last Chance gas station, got a few more pick-led wie - ners and a di - et choc -'late

E♭ D♭ A♭

so - da, on our way to see the big - gest ball of twine— in Min - ne - so -

E♭ D♭ A♭ E♭

ta. We're gon - na see the big - gest ball of twine— in Min - ne - so - ta.

E♭ A♭

Fi - nal - ly,— at sev - en thir - ty - sev - en ear - ly Wednes-day eve - ning as the sun was set-ting in the

E♭ D♭ A♭ E♭

Min - ne - so - ta sky,— out in the dis - tance, on the hor - i - zon, it ap -

peared to me— like a vi-sion be-fore my— un - be-liev-ing eyes.— We  
 parked the car— and walked with awe - filled rev - er- ence— to-ward— that glo - ri - ous  
 huge maj-es - tic sphere. I was just so o - ver-whelmed— by its— sheer im-

men - si - ty,— I had to pop my - self a beer.— Yes,

on these hal- lowed grounds— o - pen ten to eight— on week - days, in a

lit - tle shrine— un - der a make - shift pa - go - da, there sits the

big- gest ball of twine— in Min - ne - so - ta. I tell you, it's the

big- gest ball of twine— in Min - ne - so - ta.

Oh, what on Earth— would make a man— de - cide to do—

— that kind of thing?— Oh, wind - in' up  
 D $\flat$  A $\flat$  E $\flat$   
 twen - ty - one thou - sand, one hun - dred for - ty pounds of string.  
 E $\flat$  D $\flat$  A $\flat$   
 What was he try - in' to prove?— Who was he try'n' to im - press?  
 E $\flat$  D $\flat$  A $\flat$   
 Why did he build it? How did he do it? It's an - y - bod - y's guess.  
 E $\flat$  D $\flat$  A $\flat$   
 Where did he get the twine?— What was go - in' through his mind?— Did it  
 D $\flat$  A $\flat$  B $\flat$   
 just seem like a good i - dea— at the time? Well, we  
 E $\flat$  A $\flat$   
 walked up be - side it and I warned the kids,—"Now, you bet - ter not touch it, those ropes are there for a  
 E $\flat$   
 rea - son." I said, "May - be if you're good, I'll tie it to the back of our  
 A $\flat$  E $\flat$   
 car, and we can take it home." But I was on - ly teas - in'. Then we  
 D $\flat$  A $\flat$   
 went to the gift shop and stood in line,- bought a sou - ve - nir min - i - 'ture ball of twine,— some

win - dow de - cals, and an - y - thing else— they'd sell us. And I  
 bought a cou - ple post - cards. "Greet - ings from the Twine Ball, wish you were here."— Won't the folks back home be  
 jeal - ous? I gave our cam - 'ra to Ber - nie and we stood by the ball, and we  
 all gath - ered 'round and said "Cheese." Then Ber - nie ran a - way with my brand new In - sta - mat - ic, but at  
 least we've got our mem - o - ries. So, we all just stared at the ball for a - while, and my  
 eyes got moist, but I said with a smile, "Kids, this here's what A - mer - i - ca's all a - bout."—  
 — Then I start - ed feel - in' kind - a goo - ey in - side, and I  
 fell on my knees and I cried and cried,— and that's when those se - cu - ri - ty guards - threw us out.—  
 — You know, I bet if we un - ravel ed that suck - er, it - 'd  
 roll all the way down to Far - go, North Da - ko - ta. 'Cause it's the

big- gest ball of twine— in Min - ne - so - ta. I'm talk- ing 'bout the  
 big- gest ball of twine— in Min - ne - so - ta. Well, we  
 stayed that night at the Twine Ball Inn. In the morn- ing we were on our way home a- gain. But we  
 real - ly did - n't want to leave,— that was per - fect - ly clear. I said,  
 "Folks, I can tell you're all sad to go."— Then I winked my eye— and I said, "You know,— I got a  
 fun - ny kind - a feel - ing we'll be com - ing back a - gain next year." 'Cause I've  
 been all a-round this great big world, and I can't think of an - y-where else I'd rath - er go—  
 — ta than the big- gest ball of twine— in Min - ne - so - ta. I said the  
 big- gest ball of twine— in Min - ne - so - ta, Min - ne - so -  
 ta, Min - ne - so - ta,

# **Christmas At Ground Zero**

Words and Music by  
Al Yankovic

**Moderately fast** ( $\text{♪} \text{♪} = \overline{\text{J}}^3 \text{ J}$ )

2.

2.

Em7                    A                    D

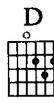
It's Christ - mas at ground ze - ro. There's



A musical score for "Jingle Bells" in G major (two sharps) and common time. The vocal part (top staff) starts with "mu - sic in the air." followed by a break, and then continues with "The sleigh bells are ring - in' and the". The piano part (middle staff) provides harmonic support with sustained notes and chords. The bass staff (bottom staff) provides harmonic support with sustained notes and chords.

car - ol - ers are sing - in' while the air - raid si - ren  
 blare.  
**D**  
 It's Christ - mas at ground ze - ro. The  
**A**  
 but - ton has— been pressed. The ra - di - o— just  
**D**      **D7**  
 let us know— that this is not a test.

The musical score consists of six staves of music. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. Each staff has a treble clef and a key signature of one sharp (F#). The music is in common time. Chords are indicated by letters above the staves: 'D' appears twice, 'A' once, and 'D7' once. The lyrics are written below the notes. The vocal parts are separated by brace brackets.



Ev - 'ry- where the at - om bombs are drop - pin'.  
You might hear some rein - deer on your roof - top,

or It's the end of all hu - man - i -  
or Jack Frost on your win - dow -



ty.  
sill.

No more time for last min - ute shop - pin'.  
But if some - one's climb - in' down your chim - ney,

It's  
you



time to face your fi - nal des - ti - ny.  
bet - ter load your gun and shoot to kill.

Well, it's  
Oh, it's  
Christ - mas at ground  
Christ - mas at ground

8



ze - ro. There's pan - ic in the crowd.— We can  
ze - ro, and if the ra - di - a - tion lev - el's o - kay,  
I'll go

To Coda

dodge out with de - bris— while we trim the tree— mu un - der - neath the mush - room cloud.  
you— and see all the new— mu - ta - tions on New Year's Day.—



1.



D.S. al Coda



2.



2.

Coda

D                    B                    E

B

sec - onds      left      to go. ——

I'll      duck      and      cov - er with my

mis - siles are      on their      way. ——

What a

E

Yule - tide      lov - er      un - der -neath      the      mis - tle - toe. ——

It's

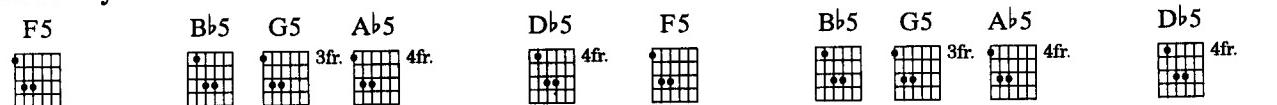
2.

# Smells Like Nirvana

*(Parody of "Smells Like Teen Spirit" by Nirvana)*

Words and Music by Kurt Cobain,  
Chris Novoselic and David Grohl  
New lyrics by Al Yankovic

**Moderately fast**



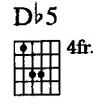
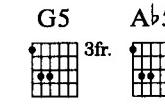
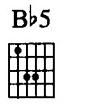
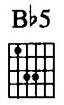
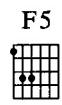
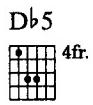
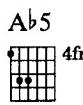
N.C.

§ N.C.

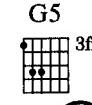
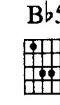
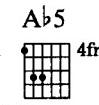
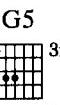
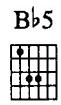
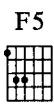
What is— this song—  
It's un - in - tel -  
And I— for - got—

— all— a - bout?— Can't fig - ure an - y lyr - ics out.—  
— li - gi - ble;— I just— can't get— it through— my skull.—  
— the next— verse.— Oh well,— I guess— it pays— to re - hearse..

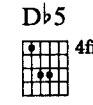
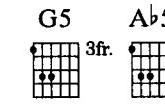
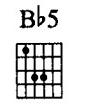
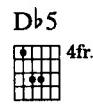
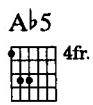
How do the words to it go? I wish you'd tell  
 It's hard to bar - gle naw - dle zouss with all these mar -  
 The lyr - ic sheet's so hard to find. What are the words?  
  
 F5                      B♭5                      A♭5                      D♭5  
 me, I don't know.  
 bles in my mouth. }     Don't know, don't know, don't know, oh, no.  
 Oh, nev - er mind. }  
  
 F5                      B♭5                      A♭5                      D♭5                      F5                      B♭5                      G5  
 Don't know, don't know, don't know. Now, I'm mum - blin'  
 Well, we don't sound Well, I'm yell - in' and I'm scream -  
 Well, I'm yell - in' like Ma - don - and we're play -



in', and I don't— know what I'm sing - in'. Crank the vol -  
na. Here we are— now, we're Nir - va - na. Sing dis - tinct -  
in', but I don't— know what I'm say - in'. What's the mes -



ume, ears are bleed - in'. I still don't— know what I'm sing -  
ly? We don't wan - na. Buy our al - bum, we're Nir - va -  
sage I'm con - vey - in'? Can you tell me what I'm say -



in'. We're so loud— and in - co - her - ent. Boy, this ought-  
na, a ga - rage— band from Se - at - tle. Well, it sure—  
in'? So, have you— got some i - de - a? Did - n't think -

*To Coda*

F5



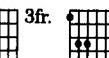
B♭5



G5



A♭5



D♭5



F5



E5



F5



G♭5



a  
— beats  
— so.

bug your par - ents.  
rais - ing cat - tle.  
Well, I'll see —

Yeah!  
Yeah!

(burp!)  
(moo!)

F5



E5



F5



B♭5



A♭5



4fr.

F5



E5



F5



G♭5



F5



E5



F5



B♭5



A♭5



4fr.

(haing!)  
(baa!)

F5



B♭5



A♭5



4fr.

D♭5



4fr.

F5



B♭5



A♭5



D♭5



4fr.

F5      B<sub>b</sub>5      A<sub>b</sub>5      D<sub>b</sub>5      F5      B<sub>b</sub>5      A<sub>b</sub>5      D<sub>b</sub>5

Coda      A<sub>b</sub>5      D<sub>b</sub>5      F5      B<sub>b</sub>5      G5      A<sub>b</sub>5      D<sub>b</sub>5

— ya.      Sa - yo - na - ra,  
ya,      sa - yo - na - ra.  
yo - di - na - ya.      A - yo - na -  
Yad - da yad -

1.

2.

F5      B<sub>b</sub>5      G5      A<sub>b</sub>5      D<sub>b</sub>5      A<sub>b</sub>5      D<sub>b</sub>5      F5

wa,      o - di - na - wa,      O - di - na - ah.      Ay — aaaaaah!

da,      yaa - ah yaa -

# Eat It

(Parody of "Beat It" by Michael Jackson)

Words and Music by Michael Jackson  
New lyrics by Al Yankovic

Fast

N.C.

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The bottom staff is for the guitar, indicated by a treble clef. The score includes lyrics and chords:

**Chords:**

- Am (Guitar chord diagram: XOOO)
- G (Guitar chord diagram: XOOO)
- Am (Guitar chord diagram: XOOO)
- G (Guitar chord diagram: XOOO)
- Am (Guitar chord diagram: XOOO)
- G (Guitar chord diagram: XOOO)

**Lyrics:**

How come you're al - ways such a fuss - y young man? Don't You're  
Your ta - ble man - ners are a cry in' shame.  
*Instrumental...*

want no Cap - tain Crunch, don't want no Rai - sin Bran.  
play - in' with your food; this ain't some kind of game.  
Well, Now,



don't you know that oth - er kids are starv - ing in Ja - pan? So  
if you starve to death, you'll just have your - self to blame. So



eat it. Just eat it.



Don't wan - na ar - gue, I don't wan - na de - bate. Don't  
You bet - ter lis - ten, bet - ter do what you're told. You



wan - na hear a - bout what kind of food you hate. (Ooh!) You  
have - n't e - ven touched your tu - na cas - se - role. (Ooh!) You

F

G

won't get no des - sert down, till or you it's clean off your get plate. cold. So So

8

Am

G

eat it. eat it. Don't you tell me you're full. Just I don't care if you're full. Just ...Instrumental ends

8

Am

G

eat it (eat it), eat it (eat it), eat it (eat it), eat it (eat it), (eat it). Get O If Get

8

Am

G

your - self an egg and beat it. Have pen up your mouth and feed it. Have it's get - tin' cold, re - heat it. Have your - self an egg and beat it. Have

8



Am

G

some more chick-en.  
some more yo-gurt.  
a big din-ner.  
some more chick-en.

Have some more pie.  
Have some more Spam.  
Have a light snack.  
Have some more pie.

It  
It  
If  
It

8

8

Am

To Coda

1. G

does - n't mat - ter if it's boiled or fried. Just

does - n't mat - ter if it's

you don't like it you can't

does - n't mat - ter if it's

8

8

Am

G

Am

eat it (eat it), just eat it (eat it). Just eat it (eat it), just

8

8

G

2. G

Am

eat it (eat it). Ooh! fresh or canned.  
boiled or fried. Just eat it (eat it),

8

8

Am

eat it (eat it). Ooh! fresh or canned.  
boiled or fried. Just eat it (eat it),

 G  
 Am  
 G

eat it (eat it). Don't - cha make me re - peat— it. Have—  
**8** **8** **8**

 Am  
 G  
 Am

— a ba - nan - a. Have— a whole bunch. It— does - n't matter what you—  
**8** **8** **8**

 G  
 N.C.

— had for lunch. Just eat it, eat it, eat it, eat it. Eat it, eat it,  
**8** **8**

*D.S. al Coda*  
§

eat it, eat it.

**Coda**  
 G  
Coda

*D.S. (take 2nd ending) and fade*  
§§

— send it back. Just

**8** **8**

# Yoda

(Parody of "Lola" by The Kinks)

Words and Music by Raymond Douglas Davies  
New lyrics by Al Yankovic

Slowly, with a strong beat



met him in a swamp down in Da-go - ba,- where it bub-bles all the time like a gi-ant car - bon-at-ed  
I've been a-round, but I ain'tnev-er seen- a guy who looks like a mup-pet, but he's wrin-kled and green..Oh, my

\*Vocal is sung *8va* from the  
2nd verse till the end of song.



so - da.  
Yo - da.

S - O - D - A,  
Yo - Yo - Yo - Yo

da.  
da.

I  
Well,





saw the lit-tle runt sit-ting there on a log.— I asked him his name, and in a rasp-y voice— he said,  
 I'm not dumb, but I can't un-der-stand— how he can lift me in the air just by rais-ing his hand.. Oh, my







“Yo - da.” Y - O - D - A, Yo - da. Yo - Yo - Yo  
 Yo - da. Yo - Yo - Yo - Yo





Yo - da.— Yo - da.—

1.                   2.

Well,

Well,—

B

F#

I left home just a week be-fore,— and I've nev-er ev-er been a Jed-i be-fore.— But  
heard my friends real-ly got in a mess,— so I'm gon-na have to leave Yo-da, I guess.— But I

A

O - bi Wan,— he set me straight, of course.— He said, "Go to Yo-da and he'll show you the Force!"— Well,  
know that I'll— be com-ing back some-day.— I'll be play-ing this part till I'm old and gray.— The

E

A

D

To Coda

I'm not the kind that would ar-gue with Ben,— so it looks like I'm gon-na start all o-ver a-gain—with my  
long-term con-tract I had to sign— says I'll be mak-ing these mov-ies to the end of time— with my

E

A

D

C

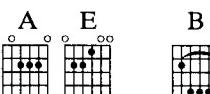
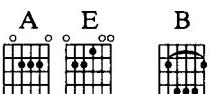
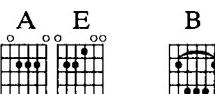
Yo - da.

Yo-Yo - Yo-Yo Yo - da.

Yo-Yo - Yo-Yo Yo - da.—



So

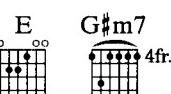


I used—the Force.

I picked up—a box.

I lift-ed—some rocks

while I



stood on—my head.

Well, I won't for-get what Yo - da said.

He said,



"Luke, stay a-way from the dark-er side,— and if you start to go a-stray, let the Force be your guide."—Oh, my













Yo - da. Yo - Yo - Yo - Yo Yo - da. "I  
 know Darth Va - der's real - ly got you an - noyed, - but re - mem - ber if you kill him then you'll be un - em - ployed." - Oh, my  
 Yo - da. Yo - Yo - Yo - Yo Yo - da. Well, I  
 Yo - da. Yo - Yo - Yo - Yo Yo - da. YoYo - Yo - Yo Yo - da. -  
*D.S. al Coda*  
%

*Repeat and fade*

Coda

- |  |  |
|--|--|
| 1 Harvey The Wonder<br>Hamster                                   | Crash Test Dummies)  |
| 2 Jurassic Park<br>(Parody of "MacArthur<br>Park" by Jimmy Webb) | 9 The Biggest Ball Of<br>Twine In Minnesota                        |
| 3 You Don't Love Me<br>Anymore                                   | 10 Christmas At Ground<br>Zero                                     |
| 4 Frank's<br>2000" TV  | 11 Smells Like<br>Nirvana (Parody of<br>"Smells Like Teen Spirit") |
| 5 Since You've<br>Been Gone                                      | by Nirvana) 12 Eat It<br>Minute                                    |
| 6 One More<br>Minute   | 13 Good Old Days<br>(Parody of "Beat It")                          |
| 7 Headline News (Parody<br>of "Mmm<br>Mmm Mmm<br>Mmm" by         | by Michael Jackson)  |
| <b>THE<br/>"WEIRD AL"<br/>YANKOVIC<br/>ANTHOLOGY</b>             |  |
|  | (Parody of "Lola")<br>by The Kinks)                                |

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